

To Young America.

TWENTY EASY AND BRILLIANT

RECREATIONS

ON FAVORITE AIRS; BY

CHARLES CZERNY.

OPUS 825.

EACH 20 CENTS.

- | | |
|---------------------------|----------|
| No. 1. ELFEN WALTZ. | RONDINO. |
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| 4. AURORA WALTZ. | RONDINO. |
| 5. AIR, HOLLANDAISE. | RONDINO. |
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| 7. AIR FROM WILLIAM TELL. | RONDINO. |
| 8. SCHOENBRUNNER WALTZ. | RONDINO. |
| 9. BADEN POLKA. | RONDINO. |
| 10. AIR FROM FREYSCHUTZ. | RONDINO. |

- | | |
|----------------------------|-------------|
| No. 11. AIR FROM MONTECHI. | VARIATIONS, |
| 12. HAYDN'S HYMN. | VARIATIONS, |
| 13. SWISS AIR. | VARIATIONS, |
| 14. AIR FROM MAGIC FLUTE. | VARIATIONS, |
| 15. AIR FROM SOMNAMBULA. | VARIATIONS, |
| 16. RUSSIAN NATIONAL. | VARIATIONS, |
| 17. AIR FROM DON JUAN. | VARIATIONS, |
| 18. CARNIVAL OF VENICE. | VARIATIONS, |
| 19. PETIT TAMBOUR. | RONDOLETTE, |
| 20. AIR FROM GUSTAVE. | RONDOLETTE, |

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WILLIAM TELL FROM ROSSINI

BOWING

Violin

The image shows a page from a musical score, specifically for the Violin part of the William Tell Overture by Rossini. The page is titled "WILLIAM TELL FROM ROSSINI" and "BOWING". The score is written for Violin and consists of six systems of staves. Each system contains two staves, with the upper staff being the Violin part and the lower staff being the Bowing part. The notation includes various musical symbols such as notes, rests, and bowing marks. The page is aged and shows signs of wear, including discoloration and a small tear on the right edge.

WILLIAM TELL FROM ROSSINI.

3

RONDINO.

C. Czerny Op: 825.

Allegro.

Nº 7.

The musical score is for a Rondo in G major, 2/4 time, by C. Czerny, Op. 825, No. 7. It is marked 'Allegro.' and consists of five systems of piano and right-hand parts. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as dynamics (f, sf, p, cres.), articulation (accents, slurs), and fingerings. The piece concludes with a final cadence.

System 1: Right hand starts with a series of eighth notes and sixteenth notes, including fingerings 3, 3, 2, 1, and an accent. The piano part has a whole rest. Dynamics: *f*.

System 2: Right hand continues with eighth notes and sixteenth notes, including fingerings 4, 1, 4, 2, and an accent. The piano part has a whole rest. Dynamics: *sf*.

System 3: Right hand continues with eighth notes and sixteenth notes, including fingerings 3, 2, 1, 3, 2, 1, and an accent. The piano part has a whole rest. Dynamics: *p*.

System 4: Right hand continues with eighth notes and sixteenth notes, including fingerings 3, 2, 1, 3, 2, 1, and an accent. The piano part has a whole rest. Dynamics: *sf*, *cres.*

System 5: Right hand continues with eighth notes and sixteenth notes, including fingerings 3, 2, 1, 3, 2, 1, and an accent. The piano part has a whole rest. Dynamics: *f*, *p*.

First system of musical notation. The right hand (treble clef) features a melodic line with various fingerings (1, 3, 2, 1, 3, 2, 1, 4, 1, 2, 1, 4, 3) and an accent mark. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *cres.* and *f*.

Second system of musical notation. The right hand continues the melodic line with fingerings (x, 1, x, 1, x, 4, 2, 1, x, 1, x, 1). The left hand has a more active role with fingerings (1, 4, 2, 1, 4, 1, 2, 1, 4, 2, 1, 4). Dynamics include *p dolce.*

Third system of musical notation. The right hand features a series of sixteenth-note patterns. The left hand has a melodic line with fingerings (x, 3, 1, 4). Dynamics include *dim:* and *pp*.

Fourth system of musical notation. The right hand continues with melodic patterns and fingerings (2, x, 3, x, 2, x, 3, x, 2, 1, 2, 3, 2, 1, x). The left hand has a melodic line with fingerings (2, 3, 2, 1, x). Dynamics include *cres.* and *f*.

Fifth system of musical notation. The right hand features a melodic line with fingerings (4, 3, 2). The left hand has a rhythmic accompaniment. Dynamics include *gf*.

8^a

Handwritten musical score for a piece labeled '8^a'. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. There are several 'x' marks above some notes, possibly indicating breath marks or specific articulation. The score ends with a double bar line and repeat dots.

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My love, I'm glad you have come home, The supper's almost cold; But here's a nice warm bit for you— I don't intend to scold.	
Ave Maria. Kucken.....	25
Beautiful Venice, (Duett.) Knight.....	25
Ben Bolt—for four voices. Kneass.....	35
Childhood's Happy Days. Nourse.....	25
I'm thinking of the days, Mother, Of childhood's happy days, When all the world seem'd bright and gay, And full of glad some lays:	
Dat's Another pull back, (Ethi.) Williams.....	25
Death of Little Daisy. Peel.....	25
O'er the white earth, snow is drifting, On the lattice and the vine; Fleecy webs of silver hanging, Tremble as they brightly shine:	
Do not Forget, (Serenade.) Costa.....	25
The semblance of one who is dreaming, Ah, ever and ever of thee, To whom thy last smile hath a seeming Like sunbeams afar on the sea;	
I love thee, Dearest. Waggoner.....	25
Johnny's so long to the fair, (Comic.) Thomas.....	25
Last Words of Emmet. Nourse.....	25
When Erin shall stand 'mid the isles of the sea, Unburden'd, unfetter'd, "great, glorious and free." When banners of freedom shall light every vale, And the hearts of her tyrants before them shall quail,	
Long I've Watched. Sofge.....	25
Money's Tight, (Comic.) Sofge.....	25
Morning, Noon and Night, we miss thee. Peters.....	35
We miss thee at home, why we miss thee, 'Twere vain—'twere useless to tell: For our once happy circle was broken, When we bade you our last fond farewell.	
My dark-blue-eyed Maiden. Fessenden.....	25
My Dying Boy. Fessenden.....	25
Olive Brown, (Ethiopian.) White.....	25
On the ribber Talapoosa, Near old Coosaunda town; There liv'd a lovely yellow girl, Her name was Olive Brown.	
Susan-Jane, (Ethiopian.) Williams.....	25
Vale of rest, (Duett.) Meyerbeer.....	25
Watcher, (Duett.) Carlo.....	25

We were Girls together, (Duett.)	Nourse... 25
We were girls together, And ever side by side, While o'er the blooming heather, To school we daily hied.	

Way-side Well. Fessenden.....	25
We would not wish them back. Reve.....	25
White Wooden Cottage. Keatinge.....	25
Who can with thee compare. Colliere.....	35
Young Grimes.....	35

Old Grimes is dead, that good old man,
We ne'er shall see him more;
But he has left a son who bears
The name that old Grimes bore.

POPULAR GUITAR MUSIC.

Ah! may Heaven ne'er requite you. Weiland.	15
Answer to Ben Bolt. Cumming.	25
Oh yes! I remember full well, Ned Brace; Sweet Alice the pride of our town; She now sleepeth calmly in yonder churchyard, Regardless of smile or of frown.	
Barbier's Quick Step. Barbier.	25
Childhood's Happy Days. Nourse.	25
Dew is on the Blossom. Thomas.	25
The dew is on the blossom, And the young moon on the sea; It is the twilight hour, The hour for you and me:	
Death of Little Daisy. Peel.	25
O'er the white earth, snow is drifting, On the lattice and the vine; Fleecy webs of silver hanging, Tremble as they brightly shine:	
Gentle Eva. Cumming.	25
Hark the Merry Bells. Weiland.	15
I had a dream just now, Mother. Nourse.	25
I had a dream just now, mother, I dreamt an angel came And hovered round my bedside, mother, And sweetly spoke my name.	
Katy Darling, (with chorus).	25
Katy Darling, (Song.) Weiland.	15
Last words of Emmet. Nourse.	25
Mary in Heaven. Deming.	25
There liv'd on the banks of a smooth flowing river, A maiden whose soul was a fountain of love As gushing and pure, as e'er sprang from its giver, To mirror on Earth His own brightness above.	
My bark is on the Billow.	25
My Dying Boy. Fessenden.	25
Old Uncle Samuel. Thomas.	25
Shall I see them no more. Thomas.	25
'Tis but an hour. Cumming.	25

Violet Waltz, (Variations.) Worrall.....	35
Way Side Well. Fessenden.....	25
When are mead and water fairest? Weiland.	25

When are mead and water fairest,
Opening bud and blossom rarest?
When is heaven's blue the brightest,
Night most lovely, day the lightest?

When lone thy sad heart dreameth. Robinson. 25

When lone thy sad heart dreameth,
And thought is free;
When lone thy spirit seemeth,
Think upon me.

SCHOTTISCHES AND POLKAS.

Anna Maria Schottische. Stroebel.....	35
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Hamburg Polka. Sofge.....	25
Imogen Polka. Ellsner.....	25
Newport Schottische. Kinkle.....	25
Sweet Sixteen Polka. Schilling.....	25
Tempesta (La) Polka Mazurka. Stroebel..	25
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Lilly of the Valley Waltz. Bollman.....	25
Neva Waltz. Kroell.....	25
Spring Flower Waltzes. Raymond.....	35
Twilight hour Waltz. Roemer.....	25

VARIATIONS.

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Yankee Doodle, (variation.) White.....	25

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